changes in the expectations and norms of both readers and critics of translations of the classics. It is a bold claim, but an interesting one, and through the remainder of the book she expands this argument, presenting a series of case studies. Classical texts, she argues, have played and continue to play a crucial rôle in debates around the formulation of identities. She devotes one chapter to the work of Heiner Müller and the rôle of translation in challenging political orthodoxy, another to Derek Walcott's contemporary epic *Omeros* and a third chapter to the rôle of translation in Irish writing. Here she focuses obviously on Seamus Heaney, but also discusses the rôle of classical learning in the Irish tradition and its legacy. Her list of the twelve major translations of Greek tragedies created by leading Irish writers since the mid-1980s serves as strong supporting evidence for her case. Classical literature is being translated and adapted by contemporary writers, and in consequence is undergoing a form of renaissance that is extraordinarily creative.

The case is consolidated in her chapters on theatre and film translation,where she shows how subtle shifts of genre occur in works such as Derek Walcott's *The Odyssey: A Stage Version* and Tony Harrison's *Prometheus,* set in a Yorkshire mining village devasted by the miners' strike in 1984. H. sees the contemporary interest in translating classical literature as an exciting development. Ancient poetry, she writes in her conclusion, is transformed through translation into an experience that can be 'both devastatingly familiar and magically transformative'. This is a positive message, and this energetic, clearly written book should prompt readers to go out and experience themselves the transformative power of these translations.

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THEORY DEMYSTIFIED

T. A. SCHMITZ: *Moderne Literaturtheorie und antike Texte. Eine Einführung*. Pp. 261. Stuttgart: Wissenschaftliche Buchgesellschaft, 2002. Cased, SFr 58.60, €34.90. ISBN: 3-534-15204-2.

As a rule, German classicists have never been terribly keen to embrace theory. Thomas Schmitz's book addresses this lack head on, though he does not offer much by way of explanation for it. He does state (pp. 15–16) that theory has taken (even) longer to reach German classicists than the rest of us. S.'s explanation for the delay is the venerable old age of our discipline: according to him, it is hardly surprising that a subject with such a long tradition of scholarship should delay the introduction of new approaches (p. 15). And perhaps this is truer in Germany than elsewhere. For instance, it never ceases to amaze me that *Klassische Philologie* has so far successfully eschewed opening itself up to the possibility of reading, and teaching, classical literature in translation. It might be argued that the Germans have been more interested in preserving the discipline in its original and pristine state: literary theory, like teaching texts in translation to the uninitiated, would contaminate the long *Wissenschaftstradition*. But we need not beat ourselves up too much over this; there are still plenty of people about in the UK and the USA who will uphold the old values. So, in 1995, David West's address to the Classical Association AGM concluded thus:

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> Or take intertextuality. In the study of Latin literature this has not produced new knowledge, but new terms to describe old practices, and with these terms nothing except obscurity and banality, pretentious writing and penitential reading. My advice to the young would be to cast out theory, and get down to real work on the texts, the monuments, the surviving objects, the evidence . . . And it's worth the effort. The quality of the literature calls out for it. *Dulce periculum est*.

This was during the heyday of 'classics and theory' in the world of Anglo-American classics—as evidenced in publications like Charles Martindale's *Redeeming the Text* (1993), Hexter and Selden's *Innovations of Antiquity* (1992), Stephen Harrison's *Texts, Ideas, and the Classics. Scholarship, Theory and Classical Literature* (2001), De Jong and Sullivan's *Modern Critical Theory and Classical Literature* (1994), and Don and Peta Fowler's entry in the *OCD* on 'Literary Theory and Classical Studies' (1996). S.'s book is different from these, in that it offers far less by way of interpretation or thought on classical texts. Instead, this is a full introduction to the major critical theoretical movements of the twentieth century, designed for classicists. It is an impressively systematic and well-organized work—the kind of volume that will be invaluable to the ambitious undergraduate, or to students embarking on a postgraduate thesis. The book is the product partly, as he says in the introduction, of a series of lectures on the subject, held at the Universities of Kiel and Frankfurt. I am thrilled at the very thought of this: two whole cohorts of German classics students, who have received a thorough grounding in critical theory from Russian formalism to Foucault, deconstruction, gender studies, and psychonalytic criticism. (And on the whole, these students will go on to teach at German high-schools, and disseminate this new form of classics to their pupils.) Classics students in the UK, who want a sound basis in theory, usually have to do this through extra-curricular reading or seminars—I do not know of anywhere that offers a course dedicated solely to critical theory for classicists. It is pleasing to find that a classicist has taken the trouble to provide this accessible introduction: it demystifies and clarifies things in a wholly welcome manner. A few examples will have to suffice: the chapters on Foucault and on new historicism written very clearly with the classicist reader in mind, and are particularly successful examples of the proper way to integrate theory and classics. There are some striking omissions, including, in the chapter on reception theory, Martindale's *Redeeming the Text*, and, in the chapter on feminism and gender studies, the work of Maria Wyke and Ellen Greene, to name but a few. But all in all, this book should make an impact on the German classical scene, and I, for one, welcome it warmly.

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